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The Latin text has been set up from the last edition by Weissenborn and Müller, but many changes have been introduced from the Oxford text by Conway and Walters. The text of the *Periochae* is that of Rossbach.

The translation is of distinct merit. It adheres closely to the original, but is couched in idiomatic English. If any criticism is to be made it is that in some passages, especially in the matter of periodic structure, it follows the original too closely. This is especially noticeable in the translation of the Preface, which is the least successful of the translator's efforts. Just how far this close adherence to the original represents Professor Foster's own ideal of translation or the standard fixed by the editorial board of the series the reviewer is not in a position to state.

In a few cases the translator's English is open to criticism: e.g., page xxiii (Introduction), "*Caligula . . . lacked but little of casting out their works*"; page 15, where we have the pleonastic "*affirm for certain*"; page 19, "*ordered the children to be committed to the river*"; page 27, "*chose out those of the cattle*"; page 33, "*the city was . . . reaching out its walls*." It is doubtful, moreover, whether the style of the translation gains anything by the use of archaisms like "*avouch*" (p. 1), "*in menacing wise*" (p. 25), and "*added these words withal*." As regards correctness and accuracy the translation takes high rank, and it is only occasionally that renderings are found which might be criticized on the ground of vagueness or inaccuracy as on page 31, "*purple-bordered toga*" for *toga praetexta* (it was red, not purple); and page 37, "*taking her to Thalassius*" for *Thalassio ferre*, where the meaning is that "*she was being carried off for Thalassius*." These are, however, minor points, more or less inevitable in so large a task as Professor Foster has undertaken.

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Die germanische Urgeschichte in Tacitus Germania. Von EDUARD NORDEN. Leipzig: B. G. Teubner, 1920. x+505.

The quotation from Jakob Grimm on the title-page aptly indicates the nature and scope of this volume: "*nirgends wo europäische Geschichte beginnt, hebt sie ganz von Frischem an, sondern setzt immer lange dunkle Zeiten voraus, durch welche ihr eine frühere Welt verknüpft wird.*" For the author's discussion of the ethnology of the *Germania* grows into a critical analysis of the history of primitive Germany, in which with striking acumen and great erudition he estimates the contributions and traces the relations of Posidonius, Procopius, Caesar, Pliny the Elder, and Jordanes. He does not however confine himself to literary sources. The latest results of archaeological research are also presented and effectively woven into the fabric of his argument.

The range of the volume may be seen from the chapter titles: I, *Die Germania im Rahmen der ethnographischen Literatur des Altertums*;

II, Quellenkritisches zur ethnographie europäischer Völker; III, Herakles und Odysseus in Germanien; IV, Auf den Spuren der *Bella Germaniae* des Plinius; V, Die Entstehungsgeschichte des Germanennamens: Wort-Interpretationen; VI, Ethnologische, onomatologische und geschichtliche Folgerungen. Berührungen von Kelten- und Germanentum. To these chapters (each of which is a substantial treatise) are added several appendixes: (1) Zur Überlieferung der Germania; (2) Stiltechnisches zur Germania; (3) Eine Polemik des Poseidonios gegen Artemidoros über die Ethnologie der Kimbern; (4) Columnae Herculis; (5) Die helvetische Einwanderung (by H. Philipp); (6) Die Ethnographischen Abschnitte Caesars über Suebi und Germani; (7) Zwei Stationennamen am Niederrhein; and (8) *Alamanni* Stamm- und Volksname.

One of the most interesting parts of the book is the discussion of the influence which Pliny's *Bella Germaniae* has had not only upon the *Germania* but upon other works of Tacitus. That Pliny was one of Tacitus' sources has of course always been known (the historian himself refers to him): *Ann.* i. 69 (15 A.D.) *tradit C. Plinius, Germanicorum bellorum scriptor; ibid.* xiii. 20 (55 A.D.) *Fabius Rusticus . . . Plinius et Cluvius*), but no one has analyzed the relations of the two authors with such thoroughness and plausibility as Norden. He has made use of the work of all his predecessors in the field (he pays special tribute to Münzer's monograph *Die Quelle des Tacitus für die Germanenkriege*), and has added substantial contributions of his own. That Pliny is Tacitus' source in all the passages which Norden discusses is something which not even he would claim as finally demonstrated, but in every case he has made a strong argument, and one finishes the reading of the chapter with the feeling that Pliny's work on the German wars is not so hopelessly lost as has always been supposed.

In the purely ethnological sections of the book Norden shows the same amazing range of erudition and ingenuity of combination that we have learned to look for in all his writings.

The limits of the subject of the volume have prevented the author from discussing with the same detail as the ethnological relations such questions as the original purpose of the *Germania*, the occasion of its publication, and its literary technique. He does, however, touch upon all these problems. In regard to the first, he thinks (p. 30) that Tacitus wrote the monograph with a view to insertion (in abbreviated form) as an ethnological excursus in his historical work; that, having this in mind, he delayed its publication, and that no one can now say whether its subsequent appearance as a separate monograph ever had his authorization. On the technique of the *Germania* we have some suggestive comments in the second Appendix (Stiltechnisches zur *Germania*). This is a phase of the subject upon which Norden is especially qualified to speak, and we can only regret the brevity with which he discusses the relation of the *Germania* to the recognized type of ethnological composition as illustrated by Hecataeus and Herodotus.

The volume is dedicated to Ulrich von Wilamowitz-Moellendorf and Hermann Diels, on the fiftieth anniversary of their doctorate. It will be of great service not only to classical scholars but to all students of the primitive history of Central Europe.

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Hellenistic Influence on the Aeneid. By ELEANOR SHIPLEY DUCKETT.

Northampton, Massachusetts: Smith College Classical Studies.

No. 1, 1920. Pp. xi+68.

A new series of classical studies from one of the women's colleges is initiated by Miss Duckett's elaboration of articles already published in the *Classical Journal*. The first chapter briefly sketches the Hellenistic Age, the second and third discuss the influence of Hellenistic life and thought upon the *Aeneid*, the last chapter enlarges upon the suggestion that the technique of the *Aeneid* is affected by the technique of Hellenistic historians, and a few pages at the end are devoted to rhetorical and metrical notes.

The first three chapters present the aspects of Hellenistic society and culture which are familiar to readers of Wendland and Kaerst, the individualistic and realistic tendencies of the day, with illustrations of the reflections in the *Aeneid* of these notable features. The treatment is fairly well organized and very readable. One may question a few generalizations that are common nowadays; for example, Is not the tangible evidence of the increased freedom of women in the Hellenistic period (p. 3) limited mainly to the court circles? Is there really "need of care lest undue influence be granted to the Hellenistic spirit in describing the emotional side of Vergil's work" (p. 29)? Is it not, on the contrary, true that current appreciation of Vergil vastly overestimates the poet's personal contribution in this regard? Did not Vergil simply regulate artistically the emotion which runs riot in Hellenistic poetry?

The last chapter, on technique, follows a clue suggested by Heinze; many features of the poet's technique are novel in the development of epic narrative; historical epic, like Ennius' *Annales*, used prose documents; was Vergil, either indirectly, through authors like Ennius, or directly influenced by the technique of later historians? Here Miss Duckett seems to me to have labored somewhat unnecessarily. What need is there of enlarging upon the moral aims of the historians as an explanation of the obvious moral earnestness of the Roman poet when this function of poetry was commonly recognized as early as Euripides' famous answer to Aeschylus' query in the *Frogs*? Why need Vergil turn to historians in his effort *prodesse et delectare* if the moral and aesthetic aims of art were established in poetic theory in the fourth century? If the historians study the origin and motives of the